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AMERICAN ART NEWS.

Vol. IV. No. 3.

NEW YORK, OCTOBER 28th, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Astor Library Building.—Exhibition of German Metal Work and other ornamental designs.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bullock Galleries.—Old paintings and antiques.

Canessa Galleries, Paris.—Antique works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early American portraits and Old Masters.

Fifth Avenue Art Galleries.—Week commencing October 29, 1905. Estate of Mrs. Henry. Studio furnishings of Mrs. Nathalie Lartram, now of Paris.

Hamburger Fres, Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Fine paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

La Place Stores and Galleries.—Antiques and works of art now on exhibition.

Lenox Library Building.—Exhibition of Menzel etchings and drawings.

Montross Gallery.—Works of art.

McClees Galleries, Philadelphia.—Exhibition of miniatures, November 13 to 27. Peltus collection of Dutch, French and English water colors. Opening November 1.

National Art Club.—Outdoor exhibition of oils and water colors.

Oehme Galleries.—Paintings and Water Color drawings.

Powell Gallery.—Brouwer pottery. Marine Mosaics, by W. Cole Brigham.

Strauss Galleries.—High class paintings and prints.

Scott and Fowles Co. Galleries.—High class paintings by the Barbizon and modern Dutch masters.

Seligmann Galleries.—Works of Art.

A special cable from London to the New York Sun says: Two panel pictures by the early Italian artist, Crevelli, have been acquired by the Metropolitan Museum of Art at a cost of \$10,000. They were painted for a triptych to represent St. George and the Dragon. St. George is in decorative armor. The other panel of St. Jerome is also decoratively treated. Both are in fine condition, the coloring not showing any signs of age.

The Museum has also acquired the painting by Giadano, nicknamed Fa Presto. This piece, however, must

have taken him more than the usual time to paint, some of the figures being most carefully portrayed. This was one of a set of four painted for the Royal Palace of Madrid, where the other three still remain. The subjects represent scenes in the life of the Virgin, the one secured for the museum being that of the Assumption. The value is far greater than that of the two Crevelli pictures, but the painting was acquired at a ridiculously small sum from a rich young amateur.

At the quarterly meeting of the trus-



MARQUISE DE LAFAYETTE
By Largilliere.

tees of the Metropolitan Museum last week general business and matters regarding proposed acquisitions for the Museum were deferred until the arrival of Sir Caspar Purdon Clarke, who is expected to enter upon his duties as director on November 2.

To fill the post of Director of the Victoria and Albert Museum at South Kensington vacated by Sir Caspar Purdon Clarke, an officer has been promoted who has been Assistant Director since 1896. This is Mr. Arthur Banks Skinner, who joined the museum in 1879. He is an old and trusted employee of the South Kensington, and will continue the policy of the museum as it is now administered.

On November 18 will open at the Pennsylvania Academy of Fine Arts, the Gallery of National Portraiture. This exhibition will be of the greatest interest and importance not only to art-lovers, but to the social world as well. At the close of its first hundred years and with the opening of its Second Century, the Pennsylvania Academy of the

Fine Arts proposes to inaugurate the Gallery of National Portraiture as a section of its regular exhibition. Beginning with the portraits of Washington, Franklin, Morris, Clymer, Hopkinson and Madison, and with the works of West, Stuart, Vanderlyn, Peale, Rush, Inman and Sully already in its possession, the Academy aims to add to and extend the series of portraits of men and women notable in American literature, science, the arts and social life. A circular has been issued asking the interest and co-operation of those interested in this undertaking,

to the progress of the movement. A membership fee of \$1 was decided on, and this, it is hoped, will make the movement generally popular.

It was decided also to have a National Board of Directors for the purpose of identifying prominent men in each State with the movement. These are to be suggested by the Vice-Presidents and appointed by the Executive Committee. The Executive Committee elected at the meeting is composed of Bryan Lathrop, of Chicago, President, who will also serve as chairman of the Board of Directors, Edward R. Warren, of Boston, Secretary; Holker Abbott, of Boston, Treasurer; Robert De Forest, of New York, Chairman; Edward H. Coates, of Philadelphia, Halsey C. Ives, of St. Louis, Howard Mansfield, of New York, Thomas Allen, of Boston, Daniel H. Burnham, of Chicago.

A Constitution was adopted and a long discussion of the proposed art bill was held. The meeting adjourned subject to the call of the Secretary.

In the will of the late Lyman G. Bloomingdale, who died recently at Elberon, N. J., the testator's son, Samuel J. Bloomingdale, was mentioned as his successor as Patron in Perpetuity of the Metropolitan Museum of Art.

The action brought by Ernesto Biondi, the Italian sculptor, to establish a contract claimed to have been made with the Metropolitan Museum through the late curator, General Di Cesnola, was dismissed last week by Judge Leventritt, on the ground that Di Cesnola had no right to make the contract to exhibit the "Saturnalia." The judge, however, directed that the group be returned to Biondi in Italy.

Professor Hilprecht, who sailed for Europe last spring after resigning the chair of Assyriology at the University of Pennsylvania after the accusations made against him by Dr. Peters, returned last week to this country, and will, it is said, make a report to the University.

Berlin will have during January, February, March and April a German Century Exhibition in the National Gallery representing the best works in painting, drawing and small sculptures during the hundred years from 1775 to 1875.

Committees have been formed in the chief cities of Germany. Expenses will be met by contributions from patriots and art lovers.

Sir Caspar Purdon Clarke, director of the Metropolitan Museum, sailed for New York on the White Star Line Cedric last Wednesday and is due here next Thursday evening. He was received by King Edward before leaving London, who expressed deep interest in Sir Purdon's mission, and said he wished he could see the Museum when Sir Purdon's ideas were carried out.

The new director was the guest of Ambassador Reid at luncheon at Dorchester House before leaving and arranged that Mr. Reid should act as chairman of the purchasing committee, which probably will be formed in London.

Lady Clarke will remain in England until the spring.

and for the loan of such portraits as will come under these classifications for the opening of the gallery. The catalogue will record with each title, brief biographical and historical details of the portraits shown. It is hoped to make this exhibition a permanent one, to be added to from time to time, and of interest to the whole country.

At the recent meeting of the Executive Committee of the American Free Art League, held at the University Club, New York, a plan of campaign was formulated for the abolition of the art duty. It was decided to have a Vice-President in each State, to be appointed by the Executive Committee, and as far as possible these Vice-Presidents were appointed at the meeting.

These Vice-Presidents are to organize societies in their respective States, and they will be responsible for these organizations, whose duty it will be to stimulate interest in the subject by meetings and in other ways, and to make sure that every Congressman and Senator is kept thoroughly informed as

IN THE ART SCHOOLS.

Miss Marguerite Frechett, corresponding secretary of the Art Students' League, came from Ottawa last week to attend a meeting of the Board of Control.

Mr. and Mrs. Tashiro, of Satsuma, Japan, exhibited Japanese fancy goods at the Art Students' League one day last week, including some beautiful prints by leading Japanese artists.

The work of the following persons was approved for membership of the Art Students' League by the Board of Control Wednesday, October 18: Mildred Copeland, Thomas Hunt, Harriet Russell McCurdy, Dorothea Walsh, Wenonah Blackwell, Lydia Brown, Neal A. Truslow, Christine Wright, Ray Lindheim, Caroline Moore Edson, Herminie Kleinert, Mary W. Banister, John P. Burnham, Angelina Skidmore Comport, and Garrit A. Beneker.

Albert Matzke, instructor at the Art Students' League, has been painting in watercolor all about Indianapolis, Indiana, this summer. Mr. Matzke will soon hold an exhibition of his work at the Art Students' League.

Miss Hulda Parton has been elected a member of the Board of the Art Students' League.

The three Japanese students at the Art Students' League are from Tokio—Mr. Ogihara, Mr. Yamada, and Mr. Mitani. Mr. Ogihara began to study art at the League, and has since worked both at the Chase School and in Paris. Mr. Yamada studied in the Art School of Tokio, but for the past four years has been a student at the Art Students' League. He is making a specialty of portraits and thinks of returning to Japan after further study. Before coming here Mr. Mitani studied in San Francisco. This is his first year at the League. He is going into sculpture and is now working in the modeling class.

At the formal inauguration of the William H. Davis Free Industrial School for Crippled Children last Monday afternoon, a fine portrait by A. A. Anderson, of Mr. Davis was presented by his daughter, Mrs. William S. Hawk. The building at No. 471 West 57th Street, was a gift by the same lady in memory of her father. One of the boys of this school, gifted in modeling, recently won an Art League Scholarship.

The fifth of a series of postal cards, gotten out by the Philadelphia School of Design for Women, has made its appearance and is unique and attractive, both in design and drapery material, carrying throughout the "Peacock Motive." It is the work of Edna Speakman, a pupil of the school.

All of the male students of the National Academy of Design have been temporarily suspended, and the only work now being done in the school is by the women students. This is owing to the discovery on Saturday afternoon last of the smearing of the walls of one of the rooms with vermilion paint.

It being impossible to discover the perpetrator, the school committee, of which Will H. Low is chairman, then ordered the suspension of all the male students until it should be discovered who had defaced the building. The in-

structors deeply regret this, but it seemed to be the only course. It is hoped that some discoveries may soon be made which will enable the students to return to work.

The New York School of Art announces a course of lectures in History of Art, by Frank Alvah Parsons. These lectures are given in the School studios, at 57th Street, and in the various museums of the city on alternate Thursday afternoons at 3 o'clock and are free to the students of the School. A fee of ten dollars for the course is charged to non-members.

One of the interesting features of the New York School of Art is the practical demonstration of painting before the students, by William W. Chase, which takes place each month.

The Department of Design and Normal Art Training, under Frank Alvah Parsons, has met a long-felt need, and is a most successful feature of the New York School of Art.

To meet the requirements of out-of-town students, Robert Henri's composition class meets Thursday mornings at eleven o'clock, and has a large and enthusiastic membership.

The exhibition of the work of the summer school of the New York School of Art, will be held in the studios at 57th Street, November 11 and 12. There will also be a fine exhibition of old Japanese prints at this time.

The death of Frank R. Wadsworth, who died in Madrid, October 9, at the age of 25, after two months' illness, has been keenly felt, both by his fellow students as a highly esteemed member of Mr. William Chase's class in Madrid, and by Mr. Chase himself, who regarded him as a student of great talent and as one who had "arrived" in his profession.

Mr. Wadsworth was the son of a prominent physician in Chicago, where for two years he attended the Art Institute. Twelve years ago he began his studies with Mr. Chase, and in 1904 became one of the Jury of Acceptance, and a member of the Hanging Committee at the Art Institute. He had received several medals, and gave promise of a brilliant future. The announcement of Mr. Wadsworth's death has therefore been received with the most profound regret.

The Belgian genre painter, Florent Willems, died at Nevilly, France, October 22. He was born at Liege in 1823. Some of his best known pictures are owned in the United States.

William Lewis Fraser died on Monday at the home of his son, at Brookhaven, L. I. He was born in London, England, and was educated in the English academies. After living in Canada for several years he came to New York and obtained a place as manager of the art department of the "Century" magazine. He remained in this place for about sixteen years, and about eight years ago he resigned to devote his time to the literary side of art. He wrote much on artistic subjects and also lectured. In 1896 he was President of the Salmagundi Club. He also belonged to the Players, Grolier and Black and White clubs, and was a member of the Metropolitan Museum of Art, the Architectural League and the Municipal Art League. He leaves a widow, a son, Malcolm, an artist, and a married daughter.

MASSACHUSETTS NOTES.

With the opening today of the first exhibition of the oddly named organization, the "Society of Odd Brushes," the art season here may be said to have begun.

This exhibition has been arranged by five members of the Boston Art Club, Scott Clifton Corbee, Louis Kronberg, Will Jenkins, C. Scott White and Frank Jackson, who call themselves pioneers in a new art movement, and who have arranged most artistic and novel decorations for the gallery where the display is to be held.

Preparations are being made for the annual autumn exhibition of the Boston Art Club.

Miss Frances Houston has been holding an exhibition of recent works at the St. Botolph Club.

During the coming season Edmund Von Mach, Ph. D., will give four lectures on art. Beginning about the middle of October he will give a course of twelve lectures on "Ancient Art" in the galleries of the Museum of Fine Arts, the Semitic Museum of Harvard University, and elsewhere. This course is to include the art of Assyria, Egypt, Persia and Phoenicia; Greek architecture, the Acropolis of Athens, Greek painting, Roman sculpture, and Pompeii; and the lectures will be given Fridays at three o'clock.

Mrs. John L. Gardner will open her Fenway Court, Boston, to the public on November 6, for two weeks, during which time her collection of pictures and objets d'art will be on exhibition.

Chicago Art Institute having now reached a point in its development when collections should be made systematically, it has been suggested that a representative historical collection of American paintings be made. There is the nucleus of such a collection in the Institute already; forty-nine American pictures. A small but good example of Benjamin West is the oldest. This is accompanied by examples of Cole, Eliott, and Healy. Of artists born between 1820 and 1830 nine are represented: Inness, Whistler, E. Johnson, Bierstadt, F. E. Church, Bradford, Sanford Gifford, and the Harts; 1830-40, eight, including Shirlaw, Vedder, Wyant, De Haas, and Neal; 1840-50, seven, including Chase, Bridgman, and Freer; 1850-60, eleven, including Dana, C. H. Davis, Alex. Harrison, McEwen, Pearce, Grayson, and Hitchcock; since 1860, eight, including Melchers, Wendt, Johansen, Martha S. Baker and Redfield. It has also drawings and illustrations by Abbey, Brush, Low, Cox, Thayer, Pyle and sculptures, few original, by St. Gaudens, Bartlett, Ward, French, Potter, etc.

A painting which was widely exhibited in 1859, and which has been given to the Metropolitan Museum recently by William Nelson, of Poughkeepsie, is an interesting historical canvas by T. P. Rossiter and Mignot, depicting the last visit of Washington and Lafayette to Mount Vernon. The picture is now hung in the Washington, Franklin and Lafayette room of the Museum.

A series of ten panels intended for the reredos of Holy Trinity Church, Pueblo, Colorado, the gift of Mrs. Irving Elting, of Poughkeepsie, N. Y., in memory of a deceased sister, have been on exhibition in the library of the Episcopal General Seminary until recently. The copies of the ten paintings were by Eugenio Cappelli, of Florence.

BALTIMORE ART NOTES.

Many Baltimore artists are still away. Mr. Carroll Lucas is however in town and has been working this summer at his studio on Charles street. Mr. Lucas is fond of illustrating, and has done some work for the Century and other magazines.

Mr. Paul Halwig, the well-known portrait painter in Baltimore, spent the summer in his new studio on Mulberry Street opposite the Cathedral, busy with orders. Among his latest works are a portrait of the Rev. Mr. Frinke, of the Lutheran Church, and one of Brother Dominic, of St. Mary's Catholic Industrial School. He is now painting a picture of a Virginia woman which is said to be an excellent likeness.

The bust of the late William T. Walters, a reproduction of the Rhinehart bust, is to be placed over the imposing entrance on Washington Place of the new Walters Gallery. The entrance will be twenty-three feet high and flanked by two large stone columns.

The night classes of the Maryland Institute have been opened at Richmond and Hollins Halls with a large increase of pupils. A number of new models have been received for the mechanical and architectural divisions, and ere long the classes will have a more complete outfit than they did before the fire destroyed their old historic building.

The New Maryland Institute on Mt. Royal Avenue, is being slowly built, but, when finished, will be one of the best art schools in the country.

Meredith Janvier's picture of the late Robert McLane, Mayor of Baltimore, was selected by the jury of awards to hang for one year at the Daguerre Memorial Institute, Lake Winona, Ind. Only work of the highest merit is selected for this special exhibition. Mr. Janvier's new studio on Hamilton Street is most completely arranged for his work. He has made a study for years of photography.

One of the finest collection of old family portraits in Baltimore is owned by Mrs. Edwin J. Farber. Many of the portraits of these famous old men and women of the latter part of the eighteenth century were painted by Sully, Peale, Pine, Hersilius and their contemporaries. An original Sully has been recently copied by Harper Pennington, of New York, a former Baltimorean. This picture is of William Byrd, whose father was the founder of Richmond, the original painting being now in Brandon.

Mrs. Farber has in her collection an excellent copy of a portrait done by Hersilius, in 1750, of Mary Thompson Mason. The picture is a beautiful one and belongs to the family of the late Mrs. Thomas Ferguson of Washington, a cousin of Mrs. Farber's.

Two original Hersilius are owned by Mrs. Farber. They are portraits of Judge Steven Thompson Mason, and George Mason, author of the American Bill of Rights.

A fine picture of John Netherville D'Arcy, painted by Sir Thomas Lawrence, is now owned by the children of the late Mrs. A. S. Duvall.

Another portrait owned by the same family is that of Henry Didier, also painted by Sir Thomas Lawrence in London. This picture is owned by Mrs. L. D. Passano, Jr., of Warrenton, Va.

AMONG THE ARTISTS.

Franklin Simmons, the Maine sculptor, who has for nearly thirty-five years made Rome his home, had some beautiful new works in his large studios there this summer. Besides a number of busts of prominent people, many of them Americans, he finds time for the work in which his heart delights, full-length statues in classic draperies. Penelope, Galatea and Medusa are three of his recent subjects. A small statuette of Aaron Burr, and a seated figure, also small; Washington before Valley Forge, he was busy on in the hot days of last July, for so lofty and cool were his rooms that it was difficult to realize the fierce heat outside. Among works executed in the past, copies of which he keeps, one notices instantly a fine bust of the late Phillips Brooks, a striking likeness.

Mr. Simmons is not pleased with the failure of our multimillionaires to encourage native art, especially in the case of the younger American artists, for whom such encouragement might mean everything in the early stages of their career. He fails to find a true artistic growth in the fact that when these millionaires purchase paintings and statues, almost always it is from foreign artists of established reputations. And instead of so many art schools, he would like to see free art museums, from which alone, he believes, can more universal art education and appreciation be diffused in this country.

Francis Day has returned to his studio in the 67th Street studios and is busy illustrating.

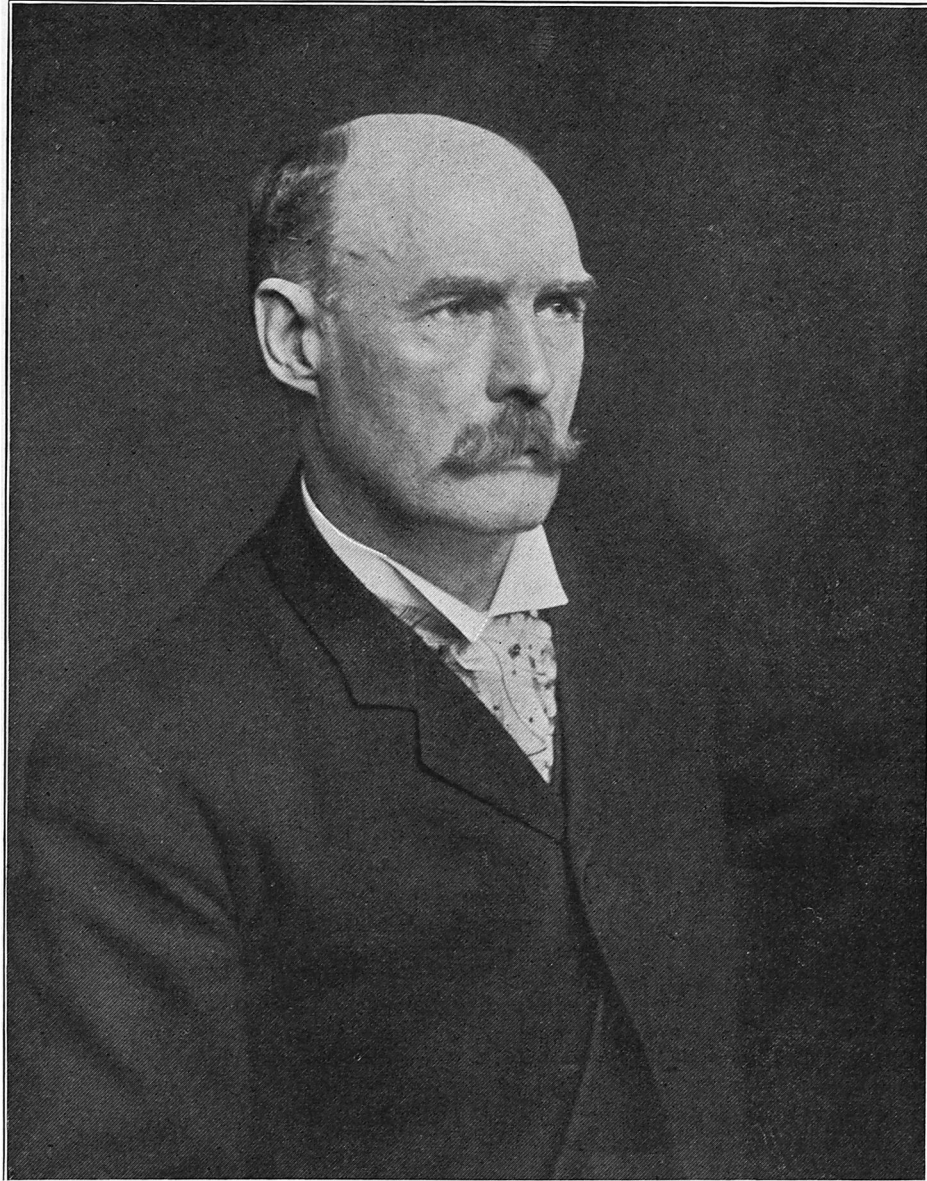
Mr. F. Edwin Elwell was tendered a reception last week, Thursday, by the Society of American Sculptors and Fellow Craft, at the club rooms, No. 111 East Twenty-third Street, which, in spite of the unpleasant weather, was largely attended.

Piladi Bertieri—just returned from a stay of several months at his mother's beautiful home in Turin, with a supplementary visit to Venice—has taken a delightful suite in the 67th Street Studio Building. While in Turin he several times enjoyed the company of Mr. Sargent, who is greatly interested in the younger artist's work. Mr. Bertieri's season opens with many important commissions.

Louis Richs, a Parisian sculptor, has attained considerable notice by his modeling of cats, of which he has made a specialty. His first work in this line was a vase bearing a frieze of cats, which he contributed to the Paris Salon of 1895, at the age of eighteen. In the Salon of 1896 M. Richs exhibited a dog and a small group of birds. They were fairly well received, but brought the artist no great fame. His first great success came with the Salon of 1897, when he exhibited a group of bears at play. This exceedingly clever piece of work caused much favorable comment from the patrons of the Salon, and gained for the artist an honorable mention. In the Salon of 1898 he had "A Lioness on the Watch," and a small cat carved in marble. To the Salon of 1901 he sent some interesting sketches of cats in lithographic stone, and to the same exhibition he also sent a group entitled, "Lion and Lioness." At the Salon of 1902 he exhibited a "Waking Lion," together with a group of cats in marble. In the Salon of 1903, M. Richs exhibited an entire collection of cats in bronze and lithographic stone. It was this ex-

tensive exhibit of sculptured cats that first prominently attracted the attention of the French public and the world of art to M. Richs's unusual selection of subjects, and from the date of that exhibition he has been known in Paris as the "Cat Sculptor."

Frederick Crowninshield, president of the Fine Arts Federation, is still at Stockbridge, Mass. Mr. Crowninshield spent the summer painting landscapes. On October 13 he gave an exhibition of his work which was enthusiastically admired. The beauty and charm of his pictures created something of a sensation, especially as landscape painting is out of the line of his usual work. He will return to New York next week.



From photo by Zaida Ben-Yusuf

FREDERICK DIELMAN

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Frederick Dielman, eminent painter and etcher, was born in Hanover, Germany, in 1848. He studied under Dietz, and at the Royal Academy, Munich. Coming to New York as a youth his work at once attracted attention. He was an exhibitor for many years at the Academy exhibitions, was elected an Academician in 1883, and President of the Academy in 1899, succeeding Daniel Huntington. He still holds this important post. He is a member of the American Water Color Society, and of various other artistic bodies. His work is characterized by strength, draughtsmanship and much precision.

Mr. Paul Moscovitz is now at his studio at 114 East 23rd Street.

Mrs. Anna B. Leonard had a very successful summer at Lenox, Mass. Her work in arts and crafts was much admired.

William Verplanck Birney has returned from his summer studio at Sias-

conset, Mass., where he has been busy painting since last May. He is now in his studio in the Sherwood.

William B. Van Ingen was obliged to close his improvised studio at Stockbridge, Mass., owing to the death of his mother in Philadelphia. While at Stockbridge he finished one of the number of lunettes which he is painting for the Harrisburg State Capitol. The subjects of his decorations will be the different sects of Pennsylvania. Mr. Van Ingen is now busy at work in his studio in the Sherwood.

Helen Francis Smith, a Cleveland girl still in her teens, has recently returned from Paris, where she has been studying sculpture with E. Bourdelle,

hold at Mr. Brownell's studio, "The Knoll."

Mathilde Brownell has returned from Stockbridge and is at work in her studio in East 59th Street. Miss Kobbe is still in Stockbridge.

Parker Newton arrived on the Amerika from a five months' painting trip in Scotland and St. Ives, Cornwall.

Daniel Chester French will shortly close his studio in Stockbridge, Mass., where he has worked all summer on the equestrian statue of General Devons which is to be placed in Worcester, Mass. The statue is now being cast in bronze. Mr. French is working at present on a Quadriga for the Minnesota State Capitol. When he returns to his New York studio about November 15, he will prepare a seated figure of General Wolcott for the State House at Boston.

Isidore Konti has been awarded the contract for the execution of the Jewish monument to be erected in commemoration of the 200th anniversary of the Jews in America. The permanent site for the statue will be either in Central Park or Riverside Drive.

An interesting religious painting, "The Sixth Hour," is now being shown by the artist, N. Honti, a young Frenchman, who has recently taken up his residence in America, at his studio, No. 143 East Twenty-third Street. The scene represents Christ, immediately before the Crucifixion, the light of a cloudy sky is concentrated on the figure, and admirably handled. The large canvas is filled with figures, who are treated realistically, both as regards costume and type. The models of most of the Jewish figures were found on the East side, this city, although in some instances it was with great difficulty that the artist could persuade them to come to his studio for the necessary sittings. Of the women, especially fine are the three Marys, the Magdalene kneeling in the foreground. The form of Christ was taken from no model, rather the artist has studied the early Italian masters in the period succeeding Raphael, and from them drawn his inspiration. The work is broadly treated and impressive.

Franz Lesshaft returned recently from a three weeks' trip to Nova Scotia, where he had taken a sketch class, composed of pupils from Boston, New York and Philadelphia. Halifax, Digby, Yarmouth and Bear River were the principal places visited.

Viscountess Maitland, the well known miniature painter, arrived last week from England for an extended stay, during which she will paint a number of miniatures of prominent people. Among them President Roosevelt, Mrs. Roosevelt and Miss Alice; those of Ethel and two of the boys—probably the little fellows. Her commission from the President calls for six miniatures.

Henry Wolf has just finished the engraving of one of Whistler's masterpieces. Mr. Charles L. Freer, of Detroit, Mich, pronounces it a great success; he writes to Mr. Wolf: "It is most beautifully done, and I beg to congratulate you for having so successfully translated the spirit of the original painting."

A lecture on "Paintings Out of Doors" by Henri Pène du Bois was given at the National Arts Club Wednesday evening last.

Walter Nettleton is at his studio in Stockbridge, Mass., preparing for his usual autumn exhibition which he will

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

As a result of the meeting of delegates from the Copley Society, the League of Political Education and other organizations, in New York last week, at which definite action was taken to formulate a united campaign by all the interests devoted to the abolition of the duty on art, many suggestions are being made as to compromise bills of assorted varieties.

Among these is the old one that the best way to effect a change in the present adverse conditions, and, as it were, throw a sop to the Cerberus of the tariff, is to advocate the levying of a flat duty of \$100 on every painting at least, that comes into the Custom House. The advocates of this measure do not further suggest what should be the duty, if any, on art works other than pictures. They argue that the \$100 duty will keep out a flood of worthless stuff, as cheap paintings would not stand such a duty, with any chance of profit to their importers, and really good or strong works would not feel the tax.

In our judgment it would be a mistake, at the outset of what promises to be the first really well organized crusade for the removal of the absurd and onerous art duty, to strive for anything less than the removal of the tax, without any reservations. We trust that the gentlemen who have the formation of the campaign in charge, will not listen to any suggestions or talk of compromise in this matter. The history of the attempts in former years to have the tariff removed, with the single exception of the successful warfare of the National Free Art League, which did accomplish the abolition of the duty from the Wilson bill, is writ large with the dismal failures of compromises.

Let there be no talk of compromise. The total removal of the duty and that alone will suffice. The art duty must go!

It is to be regretted that the newly formed National Sculptors' Society, at its very first meeting of the art season, permitted the quarrel of Mr. F. Edwin Elwell with the Metropolitan Museum and its trustees to be ventilated, for exploitation by the yellow journals. Whatever may be the merits of the controversy, it has been settled for the time, at least, and passes out of the domain of public questions. Mr. Elwell's quoting the dead Gen. Di Cesnola to the effect that the Museum will be ruined by inartistic and autocratic millionaires, is another evidence, if such were wanting, of the total lack of capacity for his post that Gen. Di Cesnola enjoyed.

It is not our province to discuss the relations of Mr. Elwell and the Museum trustees, but as the circular of the National Sculptors' Society asserts that it was founded to promote harmony among artists and a fortiori, it is to be presumed among art interests, was it not a poor way to inaugurate the Society's first season, to permit the Museum-Elwell controversy to be lugged in?

At the reception preceding the dinner where Mr. Elwell attacked the Museum and its Trustees, Mr. White of the Society announced that the controversy would not be discussed and that the Society would not take up the grievances of any of its members, and was quoted in the Herald to that effect. Did Mr. White know whereof he spoke, or is he without influence in the Society of Sculptors?

A fund of \$150,000 is being raised, the income of which will be used to place superannuated painters, sculptors and other artists and their wives in suitable homes. Later, it is the purpose of the National Sculpture Society to increase the fund to \$250,000, and build a home exclusively for artists. A number of subscriptions have been received recently, but the present need is said to be urgent. Moreover, in the near future, other artists will have to be provided with homes.

Through lack of funds, up to the present time, the two societies have rarely attempted to provide anything beyond temporary relief in cases of illness or similar misfortune. Often, however, there are brought to their notice urgent cases which require permanent assistance, as, for example, when an artist becomes unable, through any cause, to continue the practice of his profession. In such situations the only satisfactory aid to be given is admission to some home. Two artists of this city, well known in their profession, were recently sent to a home by these societies.

An earnest appeal is made for subscriptions. Checks may be sent to any one of the trustees, and should be made payable to Bleeker N. Mitchell, treasurer, No. 142 East 38th Street.

The jury at the International Art Exhibition at Munich, which closes this month, has awarded ten first-class medals to Germany, eight to France, three apiece to Italy and Holland, two apiece to Austria, Belgium and Sweden and one apiece to Great Britain, Switzerland, Spain, Denmark and the United States.

HERE AND THERE.

A fine portrait of Saskia by Rembrandt, signed and dated 1634, has been "discovered" in London. It is said to be very like the portrait of Saskia in the Dresden Gallery, but "more pleasing in expression."

The Treasury Department has decided to spend \$45,000 for a group of allegorical statues as an additional embellishment to the new Federal building in Indianapolis. That sum was left over from the appropriation for the structure, and negotiations have been concluded for the purchase of the statues from J. Massey Rhind, the New York sculptor. The figures are each twelve feet high and made of Tennessee marble. They represent art, peace, justice and agriculture.

The curator of the Alhambra has warned the Spanish government that this exquisite relic of Moorish Art and Architecture is in danger of falling to pieces.

For seven centuries it has withstood war and earthquakes, but now the palace shows signs of yielding to time, and is gradually falling to ruins. The Spanish government has done nothing towards restoring it in many years.

Mr. Isaac N. Seligman, as treasurer of the Andrew H. Green Memorial Association and chairman of the Finance Committee, is sending out a call for subscriptions. The monument is to take the form of an architectural embellishment to one of the northern entrances to Central Park, the one at One Hundred and Tenth Street and Seventh Avenue. The Board of Estimates appropriated last month \$50,000, but the work will cost at least as much again.

The Public Library at Syracuse, N. Y., has received a gift of fifty-two landscapes in oils by the octogenarian artist John Dodgson Barrow, a resident of Skaneateles. For the most part they are scenes painted in Onondaga County. Mr. Barrow was born in New York City, but has passed most of his life in Skaneateles. He studied art in New York and London. Some time ago he added the Barrow Art Gallery to the Public Library of Skaneateles and gave 200 of his paintings for its decoration.

A bronze tablet marking the location of Langdon's shipyard at Badger's Island, Kittery, Me., where Captain John Paul Jones' ship Ranger was built in 1777, has just been dedicated on the 126th anniversary of the sea fight between the Bon Homme Richard and the Serapis.

The tablet is the gift of the Paul Jones Club of Portsmouth, Sons of the American Revolution.

Several valuable gifts were received by the Board of Regents for the State University at its monthly meeting recently. Mrs. Hearst's gift alone amounting to nearly \$500,000. For the last seven years she has been collecting from all parts of the world archaeological and anthropological material, and this collection she has given to the university. The gift cost Mrs. Hearst more than \$400,000, and in addition she gives \$60,000 to the university for the maintenance of the department of anthropology.

The Municipal Art Commission has finally approved the designs and location of the Prison Ship Martyrs' Monument, to be erected in Fort Greene Park, Brooklyn, by the Martyrs' Monument Association.

It is planned to install a plant which

will produce a flame of gas from the top of the monument, and a column of steam will reflect electric lights for night illumination.

The column will be 143 feet high, from the platform on which it rests to the top of the bronze tripod, and 190 feet high from the plateau at the bottom of the steps. It will rest on two granite bases, the first being thirty feet square, and the second seventy-six feet square, in which the passage for the staircase to the top of the column will run.

In order to stop the wholesale exportation of Mexican antiquities and the depletion of relics of past ages, the government is about to follow the example of Italy and other European countries by forbidding the sending abroad of art treasures and archaeological objects.

Ornaments of all sorts and articles of domestic use discovered by means of excavation and columns and reliefs from the wonderful temples of prehistoric times, have been going out of the country at an extraordinary rate, enriching private and public museums of foreign nations to the detriment of Mexican museums.

A writer in the "N. Y. Evening Post" says: "Picture dealers who are now returning to this country report an extraordinary dearth on the other side of good work at prices their American patrons are willing to pay. The fine pictures of such men as Corot, Daubigny, Diaz, Rousseau, and the best of the Dutchmen, such as Mauve and Israels, are now seldom to be found in foreign dealers' hands, and of the new men only one or two seem to find favor with the buying public. With Bouguereau, Henner and Gerome gone, and the pictures of the Barbizon school held at ten times the price that was asked twenty years ago, the New York dealer is likely to have a hard time of it. One dealer, who spent the last four months in searching through London, Paris and Holland for pictures suited to his customers, said that his trouble this winter would be to find something to sell. His chief hope was that some of his old customers to whom he had sold good pictures years ago might want to send them back to him. How profitable an investment a good picture may be was shown in the fact that he was ready to take back the Corots, Rousseaus, or Daubignys that he sold ten or more years ago at three times the price he had sold them for. He had sent out letters making such an offer to all old customers.

"The fact is," said this dealer, "that now is the time for the American artist to come forward. The famous French painters who dazzled our public twenty years ago so that our own great men, such as Inness, were ignored, except by the real art lovers, have passed away, leaving practically no successors. The great buying public which wants names has kept the dealers scouring Europe for pictures by these great departed, until the time has come when the stock is exhausted. There are a dozen picture dealers here in New York with expensive galleries which they must fill with something. Of course, hundreds of pictures will continue to come over, but the painters' names are practically unknown. They will be judged upon their merits. Our young men who have complained in the past that their home dealers would not look at their work, are likely to note a change for the better this winter—dealers will have to come to them for interesting pictures or close their shops. In the last Paris Salon there was not a score of pictures that, in my opinion, as a dealer of long experience, it would pay to show in a Fifth Avenue shop."

PARIS ART NEWS.

October 18, 1905.

On October 18 the sale took place at Lille, of the interesting collection of M. Paquet. It comprised 465 pictures, old and modern, and contained examples of Watteau, Jordaens, Teniers the elder, Ribot, J. Paul Laurens, Jules Bréton, Rosa Bonheur, Corot, Lucateli, Quellyn and fifty miniatures after Fragonard.

The exposition of furniture at the Grand Palais continues to attract many visitors, and has attained a remarkable degree of success. The very complete installation of the exposition organized by the Syndicate Chamber of Antiquaries, comprises a great number of pieces designated generally as objects. The committee has noticed that this lack of designation was very prejudicial to the public interest in the display. The exposition will close on November 15. President Loubet opened it before his recent departure for Spain.

The International Literary and Artistic Congress, at the request of numerous artists the world over, has elaborated a plan for a sort of catalogue raisonné of artistic works. It is understood that among other conditions under which an artist can have his works registered, he must submit the question of his signature and its reproduction, the modifications which he will permit in his work, and the following up of forgeries.

The French Government has confided to a French artist the designing of the new postage stamps, which are to be issued on the occasion of the next celebration of the Olympic games. The subjects of the new stamps, which are now actually being printed here, are taken from Pagan mythology and represent ancient designs from old pottery, such as Apollo throwing the discus, and also designs after coins of 509 B. C.

Mme. la Comtesse D'Eu, who has recently purchased the celebrated Chateau D'Eu, of which a portion has been destroyed by fire, is to have the building completely restored, and will install there the greater part of her important art collections. She possesses many interesting family portraits, and many views of Brazil.

There are now to be seen in the galleries of Graat and Madoulé, 12 Rue de Seze, two very beautiful portraits by Van der Helst, which come from a celebrated Austrian family. These canvases are as remarkable for their quality as their state of preservation.

On October 14 the Exposition of Contemporary Decorative Art was opened in the Georges Petit Galleries. Among the exhibitors are Mme. Belleville, who sends a chamber set of Hungarian wood, with panels of repoussé leather, M. Doat, the chemist of the Sevres factory, a vitrine filled with porcelains, and M. Duthoit a beautiful dining room suite of waxed oak and plaques of Moorish agate. M. Epoux shows another furniture set in mahogany and gilded woods, decorated with apple blossoms, M. Feullatre two pendants in platinum and translucent enamel, a silver vase with blue enamel with swan decoration, and a silver cup with opalescent enamel, decorated with an owl.

There are many other interesting exhibits, and the display, to sum up, is as interesting from the artists it represents as it is from its decorative side.

A memorial tablet to Jeanne d'Arc is to be placed in the dungeon which is said to have been the prison of that fair captive in the tower of the Chateau d'Eu. The Maid of Orleans ap-

pears according to local tradition, to have been incarcerated here on her journey from Crotoy to Rouen, in December, 1430. The present owner of the chateau, le Comte Gaston d'Eu, a nephew of the Emperor Pedro, of Brazil, acquired this property by purchase from his cousin the Duke of Orleans.

Paris has declined to allow a statue of Lebon, the inventor of gas illumination, or one of its inventors, to be placed in the Champs Elysées; and the debate which resulted in this refusal has led to a decision, widely approved, to admit no more statues of any kind in the Champs Elysées, the gardens of the Tuileries, the Luxembourg, or the Parc Monceau. Of late years a mania for erecting statues has resulted in sprinkling the city with monuments to men now almost wholly



WOMAN FEEDING CALVES
From the Painting by Horatio Walker

From a Montross print

forgotten. As works of art they are often insignificant.

Word has been received of the death at sea, off the coast of Greece, of Pierre Louis Armand de Potter d'Elseghe. Mr. Potter had just made a trip to Delphi and Argos in connection with his studies of art and archaeology. He was born in Paris, June 4, 1852, of Belgian parents. Mr. de Potter had an extensive collection of Egyptian curiosities, which were exhibited at the Chicago Exposition, and afterward loaned to the University of Pennsylvania. He made three trips around the world.

The Detroit Museum of Art has about doubled the large addition to the building which was authorized by an issue of bonds to the amount of \$50,000 by the City of Detroit.

In this new addition, there is one of the finest auditoriums possessed by any museum in the United States. It will accommodate nearly one thousand people and when thrown open to the public for the first of the Thirteenth annual series of Sunday lectures, was crowded to the doors. Aisles and standing room were alike taken up, showing the wide-spread interest of the people in art matters.

There is still one gallery to complete while on the lower floor the additional space almost doubles the capacity of the museum, and while this is not quite ready for the public, it will be thrown open in a very short time.

LONDON ART NEWS.

October 18, 1905.

It is reported that Romney's painting of "Lady Hamilton as a Bacchante leading a Goat," judged by many critics to be his masterpiece, is about to leave these shores to enter the gallery of an American collector. The price paid has not been divulged, but it is understood to be greatly in excess of the \$100,000 recently given for the same artist's "Lady Hamilton as Nature."

Mr. Archibald Stuart-Wortley, who has just died in his fifty-sixth year, was a portrait painter much favored by society and greatly respected by his fellow artists. After being educated at Eton and Oxford, he studied art at Dusseldorf and at the Slade School and was a favorite pupil of the pre-Raphaelite painter Millais. For many years

hibition of works by the veteran painter M. H. Harpignies, the last surviving member of the famous School of Barbizon. The exhibition will cover all periods of the artist's work and be particularly strong in watercolors, a branch of painting in which M. Harpignies may be said to be without a rival among his fellow-countrymen. Messrs. Brown and Phillips are also arranging to hold representative exhibitions of other eminent French artists at the Leicester Galleries, including one of France's best known portrait painters.

At Messrs. Graves' galleries in Pall Mall is a collection of landscapes by M. E. Cave, another French artist who is likely to be heard more of in the future. He is an impressionist in the best sense of the word, his work being vigorous and suggestive without being hard or vague, and often extremely decorative as well as tender and poetic. In the same galleries is another exhibition of great interest in these days when genuine old color prints fetch inconceivable prices. This is a collection of new engravings after old British masters printed in color according to the Eighteenth Century method. In most cases the old plates have been used and excellent proofs of Cousins' work after Lawrence and Landseer, of Charles Turner's work after Reynolds are the result. Among the best impressions from modern plates are M. Eugene Tily's renderings of Downman's "Lady Betty Foster," Lawrence's "Miss Farnen," Mr. T. G. Appleton's versions of Romney's "Stafford Children" and "Lady Hamilton as Ariadne." To see this collection is to cease to wonder that so many collectors should be deceived by modern forgeries of the rarest and most valuable old prints.

The Board of Education announces the following free lectures to be given during November at the Hall, Park Avenue and 59th Street:

Wednesday, November 1, Prof. Arthur Wesley Dow, "Pentelic Marbles."

Saturday, November 4, Dr. Clarence H. Young, "Athens."

Wednesday, November 8, Prof. Arthur Wesley Dow, "Modern Landscape Painting."

Saturday, November 11, Mr. Theodore Chopourian, "Constantinople." An interesting and profitable lecture on the Turkish capital.

Wednesday, November 15, Mr. Alexander T. Van Laer, "American Painters." The first of a course of four lectures on "American Art."

Saturday, November 18, Dr. William E. Lingelbach (of the University of Pennsylvania), "St. Petersburg: The New Russia." The first of a course of five lectures on "European Capitals, with Studies in National Development."

Wednesday, November 22, Mr. Alexander T. Van Laer, "American Illustrators."

Saturday, November 25, Dr. William E. Lingelbach, "Berlin: Imperialism and Socialism."

Wednesday, November 29, "American Sculptors," Alexander T. Van Laer.

All these lectures are illustrated by stereopticon views.

The more the artist gives himself apparent trouble, the more responsibility he assumes. The man who tells all the truth runs the risk of wounding many people, if he does not veil his opinions beneath a kind of dissimulation. The best, then, is that your work should be striking, and as though the result of the first stroke of the brush:

JULES LE BRETON.

Possibly as a result of the Anglo-French entente cordiale dealers here are paying increased attention to the work of contemporary French artists. At the Leicester Galleries there will shortly be opened an important ex-

SOCIETY OF AMERICAN SCULPTORS.

The Society of American Sculptors, which is an outgrowth of the National Sculpture Society, and a result of the dissensions in the latter organization last winter, has leased rooms at No. 111 East Twenty-third street, N. Y., and has issued circulars, giving the aims and objects of the Society. This circular states that the object of the Society is to provide a permanent exhibition-room and rendezvous for artists, without distinction of race, creed or color.

To protect the artist and bring him into pleasant social relationship with the patron of art and the public. To have a library of sculpture that shall be the finest in the world. To have a permanent exhibition of the work of American artists, as well as the distinguished artists from Europe, who may be honorary members. To provide for the artist in case of need or illness.

To round out and develop the sculptor by bringing him in touch with cultured men and women of other professions and to offer him the opportunity of hearing lectures upon Art by artists and critics of distinction. To educate and elevate the sculptor and place him on a plane with men of thought in other professions.

It is founded in the spirit of unselfishness—for the good of the sculptor and the advancement of American art. It numbers among its members men and women of distinction in all professions. Its object is to conserve, construct and enlighten.

A special feature is to be the preserving of important sites for sculpture, national and civil, and to pass on all designs of proposal memorials for this country free of charge, also to attempt to influence legislation to protect our landscape from the outrageous defacement that is a disgrace to our civilization.

The jury of membership consists of twelve members, viz., four sculptors, two architects, two painters and four men of high standing from other professions.

The membership consists of professional artists and laymen. Two-thirds of the jury of selection is to consist of professional artists. The membership committee is the same as the jury of selection.

An artist may offer a piece of his work in lieu of the initiation fee and his dues for the first year. Such work must pass a jury of selection as all works must do for exhibition at the Society.

The Annual Salon and Sale are to be held in April of each year. This Society has affiliations with like societies in all civilized countries.

The meeting and exhibition rooms are open from 9 A. M., to 11 P. M. All members and others properly introduced by members are welcome.

A fund has been started for the protection of sculptors who may be ill or in need. Such members should apply to the Secretary of the Society, No. 111 East Twenty-third street, New York.

The initiation fee is \$5; annual dues, \$5; non-resident fee, \$5, and life membership, \$50.

An interesting work is that of the art committee of the Public Education Association. Several thousand dollars have already been spent by the friends of the association in placing pictures and casts upon the walls of the classrooms of more than a dozen public schools. To carry out the plans of the art committee this autumn and winter in decorating the schoolrooms will require an expenditure of about \$5,000.

PHILADELPHIA ART NEWS.

An exhibition of interest now on at the Rosenbach Galleries, is that of a collection of seventeen paintings by Mary Smyth Perkins, representing recent work done in Mexico. These pictures are refreshingly novel and charmingly atmospheric, showing the picturesque Mexican in street scenes and market places. Miss Perkins is one of the younger artists, and is a graduate of the Philadelphia School of Design. The exhibition will remain open until November 8.

The Students' Competitive Art Exhibition to be held in the Wanamaker Galleries, will open on November 4. About \$300 in prizes will be awarded for the best pictures in the following groups: Paintings in oil, paintings in water color, and black and white illustrations. The competition is open only to American art students.

Miss Emily Sartain and Miss Harriet Sartain have returned from abroad. Miss Harriet Sartain has given up her studio on Chestnut Street and has joined Miss Reed and Miss Alkino in their studio in the same building.

Mr. and Mrs. Frederick Waugh, who have been living in London for a number of years, spent the summer near Philadelphia, and returned to England October 12.

Pasquale Farina, the artist and picture restorer is busy, at Memorial Hall, where he is restoring many of the old Italian pictures in the Wiltach Collection, brought from Europe by John G. Johnson.

Mr. Johnson has just returned from London and Paris with a number of works for the Wiltach Gallery that are said to be exceedingly interesting.

Frank B. A. Linton is painting a miniature of Mrs. Robert Emmett Hare and is also busy with some decorative panels for a private residence.

The picturesque Red Rose Inn at Villanova, Pa., has been purchased from Anthony Drexel for \$200,000. With the quaint old mansion, dating back to Colonial days, go its artistic gardens and beautiful lawns, comprising over one hundred acres of the most desirable land of the Philadelphian suburbs.

The property was bought from the Phillips estate by Anthony Drexel, who leased it to three famous women artists, Jessie Wilcox Smith, Violet Oakley and Elizabeth Shippen Green. The barn in the rear of the mansion was remodeled, skylights put in, and from the windows can be seen an undulating landscape of old-fashioned gardens, tall trees and white roads. Amid such conditions, these talented young women have been producing the decorative and quaint work that embellishes many of the leading magazines of the country.

The German Society of Philadelphia has determined to place a statue of General Peter Muhlenberg of the Revolution in one of the squares near the City Hall. It is to be a figure of heroic size, in bronze, and \$15,000 has been set aside for it.

CHICAGO ART ECHOES.

The Exhibition of American Oil Paintings at the Art Institute is daily attracting immense crowds. Special mention should be made of the group of portraits, which is unusually large. Much striking work hangs in the south wing. The N. W. Harris prize of \$500 has been awarded to Robert Henri, of New York, in honor of his "Portrait of a Lady in Black." It is in many respects the finest portrait in the exhibition, and its splendid technique places the artist in the first rank. The portrait is sincere, direct, remarkable in its way, and reveals a personality mysterious to the point of romance. Other portrait painters are receiving their due share of praise. Frederic MacMonnies exhibits two salon pictures, full length portraits of handsome women. These are sharing honors with Walter MacEwen's fascinating woman in yellow, the chief interest of which lies in the superb painting of the texture of the gown. S. J. Woolf's excellent portrait of President Finlay, of the College of the City of New York, is a fine character study. Eugene Paul Ullman contributes two interesting portraits, while a set by William T. Smedley, portraying members of the artist's own family, are receiving most enthusiastic attention. Carroll Beckwith appears with a portrait of Richard H. Ewart for subject. Pauline Palmer has sent a decorative figure in a Japanese robe, a highly meritorious work, which gained a place in the St. Louis exhibit and later a position in the salon. Victor Hecht is represented by a striking work called "Girl from Montmartre" in flaming scarlet and gray. A series of portraits by Janet Wheeler, all studies in brown tones, are of excellent quality. So large is this great collection that it fills the galleries and overflows into the corridor, the portraits being vastly in the ascendancy.

Still the landscapists have a fine showing. Conspicuous among them is Charles Francis Browne. His painting, "Field and Sky," has been awarded the Martin B. Cahn prize of \$100. It is a picture of summer fields, overhung by fleecy clouds, and done in remarkable blue and drab tones in the most advanced impressionistic manner. Other canvases by Browne are venturesome and pleasing. Works of special interest are Louis Akin's color studies of the Grand Canyon, Colin Campbell Cooper's "Broad Street Station," and Arthur Feudel's "When Leaves are Falling." Van Dearing Perrine shows some symphonic tone studies from nature, while Charles Gruppe has one good landscape. Frank Benson's "Summer Sunlight" is attractive, and Ben Foster's "Coming Night" a tender, low-toned landscape, is quietly beautiful.

The sculpture exhibit is small. Those who are displaying work are Gutzon Borglum, John Flanagan, Evelyn Longman, Leonard Crunelle and Caroline P. Ball. Miss Longman is a pupil of Daniel C. French, and her work shows the stamp of his influence.

The exhibit of French painters is displayed in a gallery set apart for this collection solely. The showing is not particularly striking. Raffaelli is represented by a figure piece of a young girl, a work of distinction, while Bernard de Monvel shows one quaint and attractive canvas, and broadly impressionistic in manner. Alfred Roll shows "Dans un Jardin," clever in execution.

In a local gallery is being held a special exhibition of etchings, dry points and lithographs by the late James McNeil Whistler, and mezzotints by Sir Francis Seymour Haden.

IN THE GALLERIES.

In the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, are now hung a "View in Constantinople," by Victor Hugué, full of warm color, and characteristic architecture; a Benassit, a group of hunters in an autumnal wood, in soft, delicate coloring, Boudin's "Entrance to Havre," a wonderfully fine example of this artist, and several characteristic hunting scenes by J. L. Brown.

Mr. Edward H. Brandus of the Brandus Gallery, No. 391 Fifth Avenue, will sail from Havre for this country November 4, on La Savoie. He has secured some excellent paintings which will later be shown, but not a large number, since more than ever quality, not quantity, is the rule of this establishment.

Mr. Blakeslee has set apart his office in the Blakeslee Galleries, corner of Fifth Avenue and Thirty-fourth Street, to hang an interesting collection of photographs, reproductions of some of the paintings which he has sold within the last few years to prominent people all over the country. Among them are no less than three Rembrandts, three Van Dycks, works by Turner, Nattier, Lawrence, Ruysdael, Romney, Rubens, Frans Hals, Van Orley, etc., while three albums contain hundreds of other photographs of works sold. An inspection of this collection will give an interesting idea of the number of fine paintings now owned in private American collections.

At the Ehrich Galleries, No. 8 West Thirty-third Street, they are still busily framing their many recent European acquisitions. Among examples ready to show, and which all art lovers will appreciate, is a statuesque portrait of the wife of a Dutch burgher by Geritz Cuyp, the father of the versatile Albert Cuyp; also a charming "Fete Champetre," by Watteau, full of his graceful figures and harmonious tones. Examples of the Spanish school are being rapidly prepared for a special exhibit of Spanish art, which it is hoped to open very shortly in these galleries.

Some rare old colored mezzotints and prints are now to be seen in the lower Knoedler Galleries, No. 355 Fifth Avenue. Among these is a rare one by Bartolozzi of Miss Farren, after the portrait by Lawrence. A black and white print of the same plate may also be compared with this. There are others by Westall, Mesquerier, etc., and Axel Haig's splendid etching, "La Gloria di Santiago." In the upper gallery has been hung a fine example of Neuhuys, a characteristic Dutch interior; a softly colored landscape by Dupré in his best period; a view of the Shenango River, near New Hamburg, Pa., by Fritz Thaulow, painted during his visit to this country two years ago, when he was one of the jurors at the Pittsburg exhibition, and a splendid Verboeckhoven.

In this issue we reproduce one of the Montross prints, the "Woman Feeding Calves," by Horatio Walker. Among other interesting examples of this fine process, which may be seen at the Montross Gallery, No. 372 Fifth Avenue, are "Evening by the Cross," "Siesta," after the painting owned by Smith College, "Evening," which original won the Evans Prize, and "Sheep Shearer," all after paintings by Horatio Walker. In the latter the woman is one of Mr. Walker's own neighbors, in the picturesque country which he makes his

(Continued from sixth page.)
home, being the sister of one of the servants in the Walker household. A recent addition to these Montross prints is a fine reproduction of Childe Hassam's "Lorelei," seen in this city last winter.

At the Powell Gallery, No. 938 Sixth Avenue, has recently been received an attractive watercolor by Delecoeillerie. Several of Bars' sketches remain, a view of Venice by A. F. Bunner, and a sea view by Robert Erchilberger are noticeable. The W. Cole Brigham exhibition of paintings, stained glass, and amarines will open in this gallery December 3.

"The Alban Hills," one of the greatest canvases of the George Inness Italian period, has recently been acquired by Mr. Robert C. Vose, and may now be seen at his galleries, 320 Boylston Street, Boston, with Inness's "Summer, Medfield," reproduced last season in the "American Art News."

Mr. Vose has just brought home with him from Europe fine examples of the best modern Dutch masters.

An interesting exhibition of rare old English mezzotints opened at the gallery of Messrs. Wunderlich & Co., 220 Fifth Avenue, October 23, and will continue until November 11.

An exhibition of paintings and poster drawings by M. Alphonse Mucha will be held at the Fishel, Adler & Schwartz Galleries during the first week in December. At the same galleries later in the season there will be an exhibition of portraits by J. Koppay.

At the exhibition by Michigan artists, at the Detroit Museum of Art, held during this month, the work of 74 exhibitors may be seen, including a canvas by F. S. Church, "White Poppies," and a "Still Life" by Letitia Crapo-Smith, who won a medal at the St. Louis Exposition.

The second annual exhibition of the Detroit Society of Marine Painters opened at the Detroit Museum of Art, October 16, and will continue until November 6. Among those represented are Marian Candler, Louise Harrison, Edith Haworth, Isabella Lothrop, Lilian Burke Meeser, Jane Stanley, and Florence Adams.

On Wednesday afternoon next, will open at the American Art Association, No. 6 East Twenty-third Street, a first view of an important collection of original drawings and paintings by distinguished American painters and illustrators, works especially executed for and exclusively reproduced in Colliers' Weekly. Among the artists represented are Frank Brangwyn, André Castaigne, Howard Chandler Christy, Kenyon Cox, Frank V. Du Mond, Charles Dana Gibson, Jules Guerin, John La Farge, Howard Pyle, Frederic Remington, etc.

Frederick Keppel and Company will remove November 1 from their present quarters, No. 20 East Sixteenth Street, to their new building, No. 4 East Thirty-ninth Street.

Mr. Roland Knoedler will arrive next week from Paris, having sailed on the Kaiser Wilhelm der Grosse the 25th.

Mr. George Durand-Ruel was expected to arrive today.

WITH THE DEALERS.

An unusual number of foreign picture dealers will visit New York this coming season. Mr. Charles Dowdeswell and Mr. Sully, of London, and Messrs. Trotti and Lauri and Montagnac, of Paris, are all booked to arrive by January, while M. Chappey, of Paris, who has recently made some notable sales of porcelains and art objects to the Metropolitan Museum, and who made his first visit here last season, will return in December.

Interesting objects to be seen at the La Place rooms, No. 406 and 408 Fourth Avenue, include a large assortment of clocks of all periods, Louis XIV, XV and XVI, Flemish oak pieces of the time of Henry IV; fine specimens of Chamberlain Worcester, powder blue, and Chinese blue and white porcelains, and rare cups and saucers. The opening of the annex at No. 6 East 28th Street, about November 1, will relieve the main establishment, and give room for the exhibition of many fine pieces for which there is now no space.

A unique assortment of lamps is shown by K. J. Collins, of No. 8 West 33rd Street, among others, the ones made from the copy of a crackle vase in the Louvre, a Sevres vase, and a Du Barry vase, an exact copy of one made for the celebrated Du Barry, the latter with an exquisite pink chiffon shade, with painted silk panels set in. Another lamp is made from a vase, a reproduction of Chelsea, mounted upon a gilded teakwood stand, fitted with a silk shade in the colors of the vase. Of candelabra fitted with electric light attachments are a Louis XVI. cupid with butterfly wings in gilded bronze, and another for three lights, with a charming round silk shade. A specialty of this house is silk shades to attach to electric reading lamps, softening the light, and concentrating it upon the book.

In the rooms of Mr. Thomas Bullock, No. 358 Fourth Avenue, are some fine embroidered pictures, exquisite in workmanship and design, a panel, the subject mythological, in black basalt or Wedgwood, and some choice vases in Chinese, Japanese and old English porcelains. An interesting collection of rare knockers should interest many.

Beautiful Persian brocade scarfs of the Sixteenth Century, such as are worn by the Persians around their waists, are now on sale at the Kelekian showrooms, No. 252 Fifth Avenue. One of these is woven in four colors, two on each side, so that the reverse appears in different colors, the four being soft shades of rose, blue, red and black. A number of handsome cushions, ready mounted may be purchased here, and there is a remarkable showing of Arabian enameled glass.

Mr. Carl Glucksmann, of No. 14 East 45th Street, secured some exceptionally fine original etchings and engravings by old masters during his recent visit to Europe. Among these is one of the first print of Rembrandt's famous etching, "Christ Healing the Sick," early English mezzotints and engravings printed in color, as well as fine paintings by both old and modern masters.

Some of the finest Siberian amethysts in this country may now be found at Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue. Deep and rich in color, of unusual size and shape, and of great brilliancy, their art settings of

hand-wrought yellow gold enhance the beauty of the gems. In fine contrast to these amethyst collars, ropes, corsage ornaments and brooches, are rare oriental topazes set in delicately wrought gold of different tones.

Mr. Lanthier is also showing some beautiful old French silver.

On Thursday, Friday and Saturday afternoons of next week, at half past two o'clock, Mr. James P. Silo will sell at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, the estate of Mrs. Pauline E. Henry, of No. 44 East Sixty-Sixth Street, made on account of the Penn Company of Philadelphia, Pa., the executors for the insurance on lives and granting of annuities in accordance with Mrs. Henry's will, together with the contents of the studio of Mrs. Nathalie Lartram, who has taken up her residence in Paris.

Some choice bits of old china are shown at Metzger's Manhattan Antique Shop, on Fourth Avenue, as well as other interesting art objects.

At the Steinway warerooms, 107-109 East 14th Street, may be seen a fine example of a colonial piano in gold and a rarely beautiful marine piano, entirely aquatic in design, made of quartered oak. The scheme of decoration is the story of the Rheingold maidens, the grain of the wood indicating the character of water, with the details of conventionalized water-lilies, lotos, and other water plants. The artist, Arthur E. Blackmore, has carried out the entire decoration by staining the wood rather than painting it, and in this way obtained the feeling of water in soft green tones.

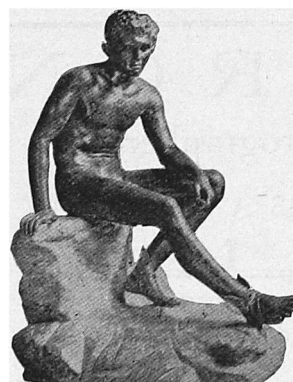
At the sale of fine arts furniture, and artistic furnishings from the house of L. Marcotte & Company, held last week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, by Mr. James P. Silo, a total of \$55,717.75 was realized. For so early in the season the sale was remarkable.

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BOOK NOTES.

The October "Century" shows, in tint, the West portrait of Shelley—its first reproduction. This is the portrait, held to be of impregnable authenticity and uncommon beauty, which has recently come to light in a Southern city. It has an interesting history, which will accompany the reproduction of the portrait.

Mrs. Humphry Ward has recently returned from a trip to Munich, where she has been to consult with Albert Sterner, the artist, over the illustrations for her new novel, "Fenwick's Career," which is to appear serially in *The Century*, beginning in the November issue.

The plans under consideration for the remodeling of our national Capitol provide for moving the front of the old structure far enough forward to bring the main wall at its center under the extreme projection of the dome, for two new series of alcoves on the main floor, and for the addition of a column on each side of the main pediment. These "Proposed Changes in the National Capitol" were fully described by Christian Brinton in the September *Century*.

J. V. McFall has drawn the cover design for the November number of "Madame." It shows a winter-clad girl wrapped in ermine, out in a storm, and framed in a holly border. The effect is charming.

"La Revue Alsacienne Illustrée" is a carefully, tastefully, artistically edited quarterly magazine. Among the various interesting articles, it contains in the October number a biography of our celebrated wood engraver Henry Wolf, and a photograph of the artist. Another portrait is after the one painted by Irving R. Wiles for the National Academy, to the membership of which Mr. Wolf was elected last May.

Ten engravings are published with the permission of "Harper's Magazine" and one plate is loaned by "Scribner's Magazine." This publication, which is most interesting, is published at 2 Rue Brulée, Strasbourg, Alsace.

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